CN
COMIC BOOK TATTOO
THE ISLAND HAS SURPRISE PLACES TO EXPLORE.
DID I TELL YOU FATHER WAS PARTICULARLY MELANCHOLY...
...SHE WENT BEACHCOMBING TO FIND HIS SOMETHING SPECIAL.
WHAT IS THIS?
BURIED TREASURE! PIECES OF EIGHT, OR A PIRATE'S SKELETON!
A SOGGY NOTEBOOK LAY UNDER ONE BROKEN OAR. THE WRITING WAS LATER SMUDGED IN PLACES, BUT WAS STILL CLEARLY LEGIBLE IN HER FATHER'S HAND.
Thank God we have found this patch of land. We have all we need to survive and do our work. Perhaps one day when we are certain this Armageddon has run its course, we can return

# Image Wants to Tattoo You

Image Comics is no stranger to music-influenced projects—after all, they've published books based on the works of such diverse musicians as Belle & Sebastian and Coheed & Cambria. But this summer, the publisher will outdo itself with a lavish upscale compendium of comics based by the music of *Tori Amos*. The massive oversized book, which features the work of dozens of creators, offers a variety of comics stories that share one unifying element: each of them is inspired by a particular song by *Tori Amos*.

Editor *Rantz Hoseley* was a natural to head the project, since his friendship with Amos goes back a couple of decades. "Tori and I have been close friends for over twenty years at this point," Hoseley told ***CSN***. "We first met when I was attending art school in Los Angeles, and she was trying to 'break in' to the LA music scene, paying the bills playing piano at the Holiday Inn at LAX (the Los Angeles airport). I was kinda dating/kinda not this girl that Tori had babysat when they were both living back east, and the girl asked me one day 'Hey, would you help my friend move? She's an amazing musician.' So I said sure; I hadn't really become very jaded or numb to the whole 'everyone's a genius in LA' kind of mindset yet, so it was exciting to meet another artist.

"The girl and I didn't last much longer than two or three weeks, but Tori and I hit it off like gangbusters... like we'd known each other our whole lives, and were just running into each other again. I refer to her as my 'sister from another planet', and she drops 'brother' references to me whenever I go to one of her shows.

"Over the years, especially in the 'struggling' phase of the late 80's and early 90's, we'd call each other up and give each other pep talks, promising each other that we were going to do great things with our respective art forms. During one of those phone calls, Tori led off by asking me 'If you were to associate yourself with any character from mythology... *any* mythology... what character would you be?'

"I was pretty emotionally burnt at the time, so I told her 'Tori, I'm the Flying Dutchman.' She wasn't familiar with the legend of the Dutchman, so I gave her the short version of it, and she asked when I was done, 'is that *really* how you feel?' I said it was, and we talked for a while longer, and then got off the line. A few days later, she called and asked if I had a minute, and then played 'Flying Dutchman,' live—just her and the piano—over the phone for me. I was such a touching, unbelievable thing. So, that's one of the main reasons for the name of the anthology—other than the obvious comic book reference, it's the key line from that song.

"A few months after that, Tori let me crash at her place in Hollywood while I was looking for comic and storyboard work. At the time, she was wrapping up ***Little Earthquakes***, and had submitted the first version to Atlantic, who were giving her grief about it because it wasn't what they expected, complaining that 'no one wants to listen to you and a piano.' So I was crashing at her place looking for work while she and *Eric Rosse* were recording some new tracks in an effort to get Atlantic 'on board' with the album. During that time I was buying a LOT of comics, so her apartment literally had ten or so three-foot high stacks of comics around her place. I turned her on to various books I thought she'd dig... ***Omaha, A Distant Soil***, and of course, ***Sandman***. Her love of ***Sandman***, led to her name-dropping Neil in 'Tear in Your Hand.'

"A month or so later, I snuck one of the tapes of the early mixes of ***Little Earthquakes*** down to SDCC with me and gave it to Neil, telling him: 'this is my friend—she sings about you, don't sue her.' Which obviously led to over fifteen years of them being friends and name-checking each other in their respective works.

"I designed the tour programmes for ***Under the Pink*** and ***Boys for Pele***, commissioning comic artist such as *Mike Dringenberg* and *Jill Thompson* to do illustrations, and having Neil write the intro for one of them, and a short story for the other... along with a tone of other projects, videos, illustrations and things that I've done for her.

"It's no exaggeration to say that she is one of my best friends in this world, and that I don't know if I could have taken on a project this size if it was for anyone besides her. We know each other's tastes and can anticipate what either one of us will dig, or not, and since both of us loathe mediocrity in *any* form of art, we're brutally honest with each other when we think the other is not bringing their 'A game.'"

When Hoseley approached *Tori Amos* with the concept for ***Comic Book Tattoo***, did she have any notion of what the book should be, who should be involved creatively, etc.? Just how involved was she in the preparation of the book? "Rantz and I discussed, and mutually agreed that under no circumstances could this work seem as if it was defining, from my point of view, what the songs mean," Amos said. "We thought it was essential that I did not speak directly to any of the creators. Rantz was the go-between from my side of the world to his side of the world. I felt this was the only way that the creators wouldn't feel any censorship from the songwriter.

AND I KNOW HE LEFT TOWN OVER A MONTH AGO.
IT'S TIME TO LET GO, SARAH.
HE DIDN'T LEAVE TOWN!
HE LEFT ME.
I THOUGHT YOU SAID IT WAS HIS JOB.
IT WASN'T. WE COULD'VE MADE IT WORK.
LA'S NOT THAT FAR.
WE COULD'VE MADE IT WORK.
BUT HE DIDN'T WANT TO.
HE DIDN'T THINK THAT I WAS REALLY SERIOUS ABOUT THINGS BECAUSE I WAS TOO EMOTIONALLY UNAVAILABLE OR SOMETHING.
HE SAID HE COULDN'T DEAL WITH ME ALWAYS NEEDING THINGS ON MY OWN TERMS.
HE SAID THAT I ALWAYS RAN AWAY FROM THINGS AND THAT I PUSH PEOPLE AWAY WHEN THEY COULD HELP ME, AND HE WANTED SOMEBODY WHO WASN'T SO CRAZY ALL THE TIME.
HE'S CRAZY, NOT ME. I'M NOT CRAZY.
HE'S THE ASS.
BA-DUP BA-DUP BA-DUP
LOOK, I KNOW YOU MIGHT NOT WANT TO HEAR THIS, BUT DO YOU THINK HE MIGHT BE RIGHT?

"Rantz and I also agreed that he had to be an *editor*, and that would also mean that he would have to bring out the best in everybody and inspire and push them. He did this brilliantly and in a respectful way. I was aware that some of these artists were his peers and that would be challenging for him to be the hammer—to be a producer of sorts. But I thought that was the ultimate challenge for him.

"The other side of this project was that he set up a website that only those of us involved could log onto. I believe that this drove the creators to strive beyond what they might have if the best of the best weren't also submitting their work. The idea of competition was not nurtured necessarily, but the idea of healthy inspiration and wanting to submit something that would be in the same league as your peers was definitely encouraged.

"Lastly, it was necessary that the day-to-day team was there to hold a space for the creators, whether it be illustrators or writers, to make them feel like they were handing over their creation to people were going to take care of it and represent it as it should be."

***Comic Book Tattoo*** is far from Hoseley's first comic book venture. "I've been a comic book addict since I was four or five. The first comic I remember ever reading was a 70's reprint of one of the old ***Tales of Suspense***, with the Super Adaptoid against Iron Man," Hoseley said. "Shortly after that, our next door neighbor gave me his 'old comics' since he was cleaning out his house, which left me with this giant stack of Silver Age Marvel and Gold Key comics. From that point on, it was all over!—comics had its claws deep in my heart," Hoseley said with a laugh.

**continued on next page**

**Courtesy your friendly neighborhood comics outlet!**

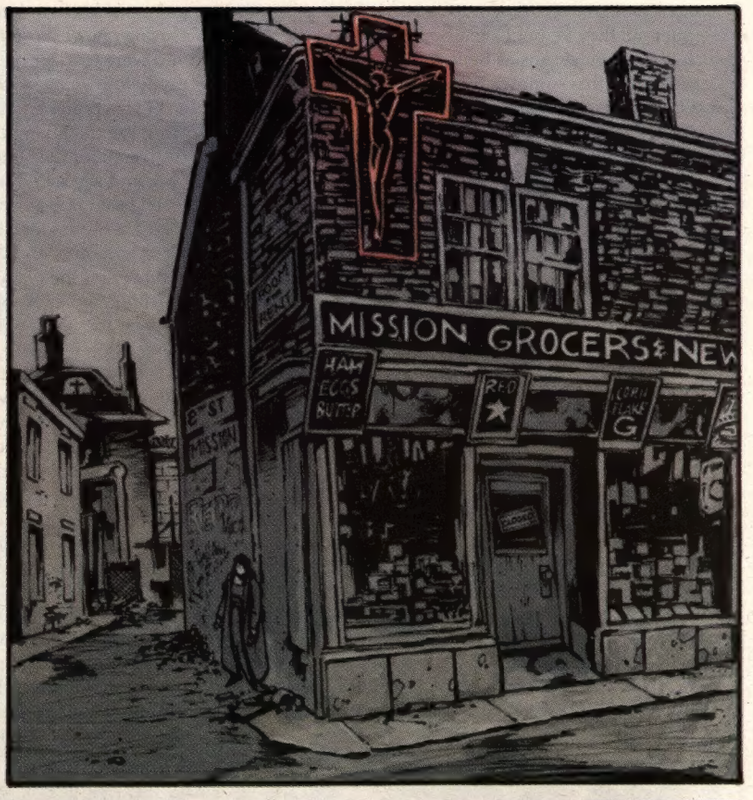
"I've been *making* comics since 1988, starting out on work from CFW Enterprises newsstand forays into comics with the magazine-format anthologies ***Tales of the Ninja Warriors*** and ***Shred***. Everything comes back to itself in some ways, because my first professional comic work was actually inking a story for ***TotNW***, which I did at Tori's kitchen table, since I was crashing at her apartment while we were shooting the video for 'The Big Picture' off her ***Y Kant Tori Read*** album.

"From there I did various comics and anthologies for most of the indie publishers that were around in the 80's and early 90's. Caliber, Fantagraphics, Innovation, Eternity, Dark Horse, TSR—I was blessed to get to work with a lot of very talented creators during that time as well. *Bernie Mireault, Ted McKeever, Doug Moench, Ted Naifeh, Dennis Eichorn,* and one of my childhood heroes, *Steve Gerber*.

"I also did a daily strip called ***Edge City*** that appeared in college newspapers for two years. It was incredibly enjoyable, in a seat-of-your-pants Wild West kind of way, but by the early 90's I was really exhausted with constantly scrambling for work and still barely being able to pay the bills and eat. So, in 1994, I left comics to go work in videogames as an art and creative director.

"Throughout the fourteen years I've been working in games, I've kept thinking about comic projects—various ideas that I'd write up and think 'when I start doing comics again, I'll do something with that...', always intending to do comics again *someday*."

A decade later, that voice was still there in the background... "Around 2004, the creative nagging in the back of my head got too loud, and I started doing a 'behind the scenes' online comic set in the game industry called ***DeathMarch*** for Gamespy.com which, rather than satisfy the urge to do comics, just made the urge get all that much stronger," Hoseley said. "That, combined with a game project we were doing, led to me co-adapting the financial best-seller ***Rich Dad Poor Dad*** by *Robert Kiyosaki* into a graphic novel called ***Rich Dad's Escape From the Rat Race*** for publisher Little Brown in 2005.



"Like working on ***DeathMarch***, doing ***RDEftRR*** just made the urge to do comics all that much stronger, so I started doing a lot of research, really diving into the deep end, just to get myself back up to speed with the industry as it stands today—figuring out the lay of the land, as it were. It's radically different than it was when I was making comics, primarily because of the internet. Both as a promotion tool, and for the fact that it's made so many 'fringe' styles accessible and mainstream in comics.

"Also, it was really exciting coming back to the industry since now there is such a huge diversity of styles of art and stories being told. It used to be you'd have a handful of 'unique voices' in comics... the *Hernandez Bros., Dave Sim, Larry Marder, Chester Brown*, etc. But now, all you have to do is look at a book like Marvel's reboot of ***Omega the Unknown*** to see very clearly that the 'indie' approach has become widely accepted and has permeated the mainstream. There are a lot of people who cry about the 'death of comics', but from my twenty-year POV, I can tell you in terms of content, there's never been a more exciting time to be making comics.

"As part of the 'R & D' phase, my longtime pal *Heidi MacDonald* suggested I join *Warren Ellis*'s new creator-centric forum, The Engine, which I did," Hoseley continued. "Through that, I ended up getting to know and become friends with a lot of the new wave of creators. I also acquired a massive amount of comics, TPBs, and OGNs in an effort to catch up on everything. About that same time, another friend from way back, *Derek McCulloch* emailed me to tell me he was back doing comics after taking a similar hiatus, that his original graphic novel ***Stagger Lee*** was just about to be released through Image, and would I be interested in doing 'that one project' we had talked about doing a decade ago?

"Derek sold Image on the book, and he and I began working on ***Displaced Persons***, a 150-page OGN done on a nine-panel grid that takes place in three historical eras of San Francisco, relating the tale of a family affected by situations and events larger than themselves as these events intertwine in ways beyond their comprehension. I'm in the process of finishing the art for ***Displaced Persons*** now, and my involvement with it led directly to the other two projects I have out this summer: ***Vix***!, a three-issue miniseries from Shadowline/Image, and of course, ***Comic Book Tattoo***."

How did ***Comic Book Tattoo*** develop into such a massive undertaking—and what convinced Hoseley that comics and music could blend so effectively? "My first professional art gig was as a storyboard artist on rock videos around 1985, when I was seventeen, so I've always been a bit obsessed with the relationship between music and visual storytelling. Even before I ever saw my first video, great songs would make these elaborate stories go spooling off in my brain. I knew as I got older, and became friends with more artists and comic creators that I wasn't alone in that.

"Sometime last year, Image released the ***Belle & Sebastian***-inspired anthology ***Put the Book Back on the Shelf***. I'm a huge anthology fan, and it had the music connection (even if it *was* inspired by a group I really didn't care for), so I picked it up, and

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thought overall it was great. The stories I thought that were the strongest, that had the most powerful 'voice,' were the stories that weren't doing the 'illustrated lyrics' thing... the ones that took their inspiration and themes from the song, but then went and made it their own thing.

"After reading through it a couple of times, I thought it was good, but there was a part of me that thought that a book of comics inspired by a musical artist would be so much more interesting if it had someone like Tori as its starting point," Hoseley said. "The breadth of themes, emotions, and situations that she's raised over the years in her songs immediately struck me as being the perfect point of gestation for a project like this.

"So, last year at SDCC, I was at the Image booth promoting ***Displaced Persons***, and literally as I was leaving the booth on the last day, I asked Image if they'd be interested in doing something inspired by Tori's songs. They immediately gave it the thumbs-up, so Tori and her managers and I started talking about it at that point, to decide first if we were going to do it; and then, if we went for it, what exactly would the book *be*—really spending a good amount of time defining the project ahead of time before we invited anyone else to participate."

What convinced Hoseley that Image was the right home for the project? "Well, we wanted to make sure that we had full creative control as well as ownership on the project, both in terms of the book, and the individual creator's stories. There were a couple of larger companies who inquired about doing some kind of Tori comic recently—and in both cases, the creators would not have retained their rights to their individual stories, and we would have had a much more difficult time with the whole 'non-standard' format and packaging.

"Also, there's a very real change that's happened with Image over the last few years in terms of the types of titles they publish. Going from predominantly superhero material to putting out books like ***Fell, Rocketo, Casanova, Phonogram***... books that are unique and powerful in the market, and that I honestly think will be looked back on as *the* pivotal, influential books of this era of comics... well that's not a bad place to be.

"When we started this, I was deep in the middle of drawing ***Displaced Persons***, and my experiences dealing with Image on that—in addition to the quality of their lineup—made it a pretty obvious choice. It helps keep your sanity on long projects if you get along well with the people you're working with, and the Image crew was definitely great to deal with as we put the book together."

What was *Tori Amos's* first thought when Hoseley pitched the idea of ***Comic Book Tattoo***? "'You will never work so hard in your life, little brother.' And I believed that to be true," Amos said. "Now, at the end of the project, I believe it *is* the truth. It's one thing being an *artist*, it's another thing being a *producer* and it's yet another thing to be an artist *and* a producer. Not everyone can change hats that quickly. It's taken me years to figure it out. And sometimes you realize, when you're changing your hat, you've taken your wig off with it. That's a bad answer – keep the hat separate from the wig!

FELL
SO, DO YOU GET THE PROMOTION YOU WERE BUGGING FOR?
NOPE.
THANKS BY AGAIN.
OOF.
I'D WORRY TO HEAR THAT.
TWO SMOKING WITH BOOK. PLEASE.
I DON'T KNOW WHAT TO DO ABOUT IT. I MEAN — I FOCUS, I CONCENTRATE, I DELIVER. AGAIN AGAIN AND AGAIN, I ALWAYS GET THE ASS DOWN.
PLEASE.
GRAD.
SOMETIMES...
SOMETIMES GOD JUST DOESN'T...
COME THROUGH.

"My second thought, to go along with what I just said, was—as I closed my eyes when he was talking about the concept initially—I thought, 'if we do this right this could be a marriage, respectful yet seductive, between sound and vision. Between ether and the tangible.' But I also knew, when I closed my eyes, that there would need to be a team there to support him and the whole concept. So as he was talking to me, I was emailing *Chelsea Laird*, one of my managers, at the same time. And she and *John Witherspoon* were very much a part of finessing the nuts and bolts behind the scenes of a project of this magnitude."

Did either Amos or Hoseley envision something as big—both in measurement and pagecount—as ***Comic Book Tattoo*** ultimately turned out to be? "When Tori and I were talking about the project—defining the devil, as it were—the things we both agreed on were that (a) an anthology is only as good as the weakest story; and (b) if we *were* going to do this, we'd rather have it be '64 *amazing* pages of comics' instead of '300 pages of good comics and 30 pages of amazing' That is, if the choice was *quality* over *pagecount*, then quality was the rule," Hoseley explained.

"One of the other elements that we agreed on right away was that we did not want for one second to have anyone think of this as 'just a comic'. We're both very passionate about comics as an art form. Not meaning that in some pretentious culture-snob kind of manner, but in that comics *are* art, unique in form and structure, and we wanted to book to have some physical weight to reflect that.

"Another factor was that both of us grew up in the era of albums—vinyl LPs. Both of us have very fond memories of gatefold album covers... the beautiful oversized packaging of everyone from Styx to Motley Crue to Led Zepplin, to Yes, where you'd get these lush visuals that echoed the tone of the album contained inside of it. So, early on, we decided on the 12" x 12" form to reflect both a coffee table art book format (including using heavy art stock paper on the interiors), as well as having the same dimensions as those much-beloved albums.

"In terms of the page count," Hoseley continued with a laugh, "well, originally, we had estimated the book would be 300 pages. Then it jumped to 400. Then the creators *really* got rolling, and seven page stories became thirteen page stories, three page stories became nine page stories, and in the end project designer *Tom Muller* and I were compressing credits pages and cutting any extra blank pages just to fit all of the stories in to the 480 page count!"

How did creators react to the unusual 12" x 12" format? "Some creators took to it right away, using not only the full 12" square, but also using the double page spreads to really make these massive, visually stunning sequences. I gave everyone a page guide so they'd know where the camera-safe areas were, what the cut-offs were, and how much they needed to offset the art in order that word balloons or critical visual information didn't get lost in the gutter due to the huge thickness of the book.

"And as Tori mentioned, I had also put up a private creator-only forum where everyone could talk and hash through things and show off what they were working on, since everyone had to be on 'silent running' until we announced the book. It gave people a chance to get other feedback and also gave them the opportunities to bounce ideas around on how to deal with things like the larger, square page format."

How were the creators chosen? And once the creative lineup was determined, how was it decided who'd work with with song? Were there any pieces that had multiple creators "bidding" on the rights to adapt them? "From the very beginning, one of the things I really wanted ***Comic Book Tattoo*** to do was reflect the breadth and diversity of comics today," Hoseley said. "So, when I put together the initial 'possible creators list', I made sure there were creators from the mainstream, from the 'art' school of indie comics (Fantagraphics, Top Shelf, etc) , the more 'commercial' indie crowd (such as IDW, Image, Dark Horse, etc), from manga, from webcomics—and I wanted to make sure we had creators from around the world.

"After a month or so, I had an initial list of around 200 creators that I ran by Tori to get her feedback and input; we weeded that down to around 130-150. I then sent out a *lot* of emails," Hoseley said with a laugh. I honestly expected maybe 25% of the creators to be interested— y'know, people have their own projects and deadlines—so I was shocked that out of the initial email batch, we only had a few say they couldn't do it, and most of the time is was because of being exclusive to a company, or they didn't have time to fit it in. Over the course of the project, we added about twenty more creators from that initial batch. I think the lineup we have now is just perfect for the book. I really could not have asked for anything better."

As far as song choices were concerned, "I gave all of the creators the ability to call 'dibs' on a song," Hoseley explained. "Basically, there was a four-week period where everyone had to tell me what song they wanted to do, along with a one paragraph summary of what they were thinking in terms of the narrative. That way, if there were two creators that wanted to do the same story, Tori and I could make the call on which one would be doing it. I stressed for everyone to choose songs that 'spoke' to them personally... that inspired them, or had some significance to them as creators or human beings.

"The slightly shocking thing about the whole process was that only one or two songs had multiple creators asking about them—most notably 'Silent All These Years,' which is being done by *Kelly Sue DeConnick* and *Laurenn McCubbin*. The other interesting aspect was how many creators chose the more obscure, B-sides and soundtracks—songs which most hardcore Tori fans know and love, but aren't the songs the average person associates with her music."

Were there any creative surprises—artists or writers whose interest in *Tori Amos's* music was unknown to Hoseley until they said "yes" to his offer? "Actually there were quite a few that I asked just because it couldn't hurt, and I was surprised not only that they said yes, but that they were huge fans of Tori's and were so excited to be working on the book—especially when all of the plans for format started becoming clear. Like *Ted McKeever* and *Leah Hernandez*, for example—I asked each of them to be a part of it because I was a huge fan of their respective works, and was happily surprised to discover that they were big fans of Tori's. There were more than a few situations like that, and it made me happy because it kind of validated the overall 'theme' of the book... how one form of art inspires another in ways both obvious and inexplicable."

Was Amos surprised at all by some of the directions that creators have taken with her music? "Absolutely without question," Amos said. "But I think it's best if I don't say which ones they are. It's better if you don't really know that. They could be my

favorites. But I have to stay completely joined as a composer to each of the interpretations. Some I've really cocked my head over—but I was actually hoping that would happen!"

Did Hoseley or Amos approach *Neil Gaiman* about contributing to ***Comic Book Tattoo***. "Both Tori and I talked with Neil about it, and I think he *would* have contributed a story, if for no other reason than the three of us are all good friends, and you do those kinds of things," Hoseley said. "But after a bit, Tori and I talked about it, and Neil's a very busy man these days, and we're both very aware of how nuts his schedule is, so we didn't want to put pressure on him that he really doesn't need. We'd be pretty lousy friends if we did that. But obviously having Neil involved in *some* way was important, if not critical, so we decided that having him write the introduction, putting it all into context: Tori's music, her relationship with comics, how art inspires art, etc. Neil wrote a *fantastic* intro that really sets the tone and acts as a great bookend to the afterword that Tori wrote."

What sort of stories can readers expect to find in ***Comic Book Tattoo?*** "What kinds of stories can you tell with comics?" Hoseley replied rhetorically. "That's pretty much the spectrum we've got here. There's fantasy, science fiction, interpersonal slice-of-life, familial drama, historical mythology, horror, mystery, and of course, romance. There aren't any overt superheroes or 'capes' in the book, but there's definitely things that superhero fans would find familiar.

"The creator's interpretations are about as diverse as the creators themselves. The one 'rule' we put down at the beginning was for everyone to use the songs as a source of 'jumping off'... to use the themes and emotions in the song, and go from there, rather than doing a graphic retelling of the song and its lyrics. We really encouraged everyone to think of it as, 'Here's the starting point: tell the story *you* want to tell in the way *you* want to. You've got this format that allows you to really cut loose and play with the comic form, so take advantage of it.'

"Everyone really stepped up to the challenge. I did my best as the editor to facilitate their needs and just stay out of the way and really let them cut loose. Some creators wanted to talk over the various aspects of the story and art, while others just wanted to do it and turn it in, and I was more than happy to do whatever I could to give them the support they needed to tell the stories they wanted to tell.

"We've got some incredibly talented creators turning in some of the best work I've ever seen in an incredible variety of styles, from straight narratives, to lush painted juxtapositions of images and words that could only be achieved in the comic format (and yet rarely is). It still blows me away every time I read through the book!" Hoseley enthused.

Has the creation of ***Comic Book Tattoo*** inspired Amos to try her hand at any sort of comics work at some point in the future? "No, but it *has* inspired more music," Amos replied. "You see, when I read a comic, the best thing that can happen is that I hear music. That is exactly what has happened, yet again—which, when you think about it, has endless prospects, because these visuals were inspired by songs, and yet the music I was hearing when I read these stories were *new* songs – independent of the music that inspired them. An endless cycle, potentially."

How long did it take to assemble the massive anthology? "We started actual production on the book around October or November of last year, and all of the final art was turned in on April 15th this year, so it didn't take as long as you might think—especially given the size of the book and some of the individual stories," Hoseley said. "Sure we've got stories that are three pages long, but we also have ones that are fifteen or seventeen pages—almost full standard comic length.

"The whole production was broken down into stages. Creators had to turn in a one paragraph summary of their story, then a script, then layouts, then final art. For each of those stages, I'd put a package together for Tori to look over so that she could give feedback and comments on them, or voice concerns that she might have early in the process, rather than get to the end and have a creator do something that didn't work, for whatever reason.

"Also, I know that, as a creator, it's a lot easier to stay on track with a schedule of there are incremental deliveries in the process; so setting up the production in that way worked really well for everyone, and I know it gave Tori a lot of confidence early on that this was going to be something very special and powerful."

What's the biggest challenge that Hoseley has faced in assembling ***Comic Book Tattoo***. "The biggest challenge has been the marketing and promotion, because when you have the book in your hands, you 'get it' immediately. It's this massive, gorgeous thing that is just *bursting* with comic goodness in a format and style that you don't see all that often, so there's not a common point of reference that we can easily point to and say 'it's like this.'

"I got my advance copy last week and I've witnessed it more than a few times now, as people actually see the book and hold it in their hands, their face kind of does this thing where their perception meets the reality of it, and they say stuff like 'Ohhhh *wow*, this is.... yeah *I get it* now!'"

*Tori Amos* has proven to be an invaluable part of the ***Comic Book Tattoo*** promotional plan, pushing the book as strongly as she would push a new album. What motivated her to get so personally involved in spreading the word about this anthology? "Well, if you think about it, these *are* my song children," Amos said, "and if I'm going to agree to them having interpretations made of them, and these interpretations were encouraged to come from the creators themselves, not imposed upon by me, then I made a serious agreement with these creators on behalf of the songs. This project is an original work. It's an original work of over eighty people. So why would I detach myself from it and *not* stand by it unless I didn't agree with it?"

If ***Comic Book Tattoo*** does as well as Hoseley anticipates, is it possible there might be a followup project or a sequel? "Tori and I haven't talked about a 'sequel', and there are no current *plans* for one," Hoseley said, "but the book *does* have 'volume one' on the back, so we'll see how it goes!" Hoseley said. "Never say never! God knows, we've got a lot of her catalogue of songs still remaining, and songs that I wished had been included in the book like 'Bliss and Spark,' for example. I've also had a couple 'maybe, what about' discussions in regards to other bands, but I'm writing that off to temporary insanity for the time being."

***Comic Book Tattoo***, a massive 12" x 12" anthology slated for July release, will be offered in three formats: a $29.99 trade paperback, a $49.99 hardcover, and an ultra-limited $150.00 edition signed by *Tori Amos*.

**by Cliff Biggers**

LOOK, I KNOW YOU'RE BUSY BUT THIS IS IMPORTANT.
YOU HAVE TO BE THERE.
I'M READY TO PUSH THE ENVELOPE.
NO TIME LIKE THE PRESENT.
TAKE IT NICE AND EASY.
NO MISTAKES.
I'M SORRY I DIDN'T CALL.
IT WAS A LONG DAY AND I HAD A LOT OF THINGS TO TAKE CARE OF.
HOW WAS YOUR NIGHT?
HERE WE GO.
IT'S NOT LIKE IT'S A BIG DEAL.
TAKE IT EASY, NICK.
I JUST FIND IT HARD TO BELIEVE THAT YOU COULDN'T BE MORE CONSIDERATE.
YOU'RE LOSING IT A LITTLE BIT.

# Comic S

## Produced by C with Matt

## CSNsider

•Disney has tapped *Ahmet Zappa* and *Christian Beranek* to helm the company's new Kingdom Comics line. Don't look for animation-inspired classics (like Donald Duck or Mickey Mouse) or newer Disney animated hits to be a part of the line; Hollywood Comics will offer original graphic novels inspired by some of Disney's lesser-known live-action features, along with adventure stories that capture the energy of Disney projects like ***Pirates of the Caribbean***. Among the creators working on the line are *Scott Lobdell* and *Steve Niles*. No specific titles have been announced so far—but when they are, you'll hear about in in ***CSN!***

•Colorist *Laura Martin* has joined Atlanta's Gaijin Studios, whose talent roster also includes *Cully Hamner, Brian Stelfreeze, Karl Story, Doug Wagner, & Tony Shasteen.*

•The reprint compilation ***DC Universe Special: Ambush Bug*** has been cancelled—but the new miniseries is still on schedule, so don't bug out!

•More Marvel titles go back to press in late July: look for ***Avengers/Invaders #1 Director's Cut, Incredible Hercules #118*** (with a Sandoval variant cover), and ***Wolverine #66*** (with a McNiven variant cover) on July 23rd.

•***Uncanny X-Men #500*** will have two previously unannounced sketch variants by *Michael Turner* and *Terry Dodson*. The catch? These are two of the rarest sketch variants in Marvel history, being offered only *as a set of two* on a 1-for-200 basis.

## 2008 Harvey Nominees Announced

The nominating ballots have been tabulated, and this year's Harvey nominees list is now official! The Harveys are the only comics awards nominated and voted on by comic book *creators* as opposed to readers. The winners will be announced in late September at the Baltimore Comic-Con.

This year's nominees include:

### BEST WRITER

•*Ed Brubaker*, ***Captain America***, Marvel Comics
•*Jeff Kinney*, ***Diary of a Wimpy Kid***, Amulet Books
•*Grant Morrison*, ***All Star Superman***, DC Comics
•*William Van Horn*, ***Walt Disney's Comics and Stories***, Gemstone
•*Brian K. Vaughan*, ***Y—The Last Man***, Vertigo/DC Comics

### BEST ARTIST

•*Gabriel Ba*, ***Umbrella Academy***, Dark Horse Comics
•*John Cassaday*, ***Astonishing X-Men***, Marvel Comics
•*Guy Davis*, ***BPRD***, Dark Horse Comics
•*Frank Quitely*, ***All Star Superman***, DC Comics
•*William Van Horn*, ***Walt Disney's Comics and Stories***, Gemstone

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### BEST CARTOONIST

•*Darwyn Cooke,* ***The Spirit,*** DC Comics
•*Matt Kindt,* ***Super Spy,*** Top Shelf
•*Jeff Kinney,* ***Diary of a Wimpy Kid,*** Amulet Books
•*Bryan Lee O'Malley,* ***Scott Pilgrim Gets It Together,*** Oni Press
•*Vasilis Lolos,* ***Last Call,*** Oni Press
•*William Van Horn,* ***Walt Disney's Comics and Stories,*** Gemstone

### BEST GRAPHIC ALBUM – ORIGINAL

•***The Arrival,*** Scholastic Books
•***Donald Duck: The Case of the Missing Mummy,*** Gemstone
•***Exit Wounds,*** Drawn & Quarterly
•***Laika,*** First Second
•***Scott Pilgrim Gets It Together,*** Oni Press

### BEST GRAPHIC ALBUM – PREVIOUSLY PUBLISHED

•***The Annotated Northwest Passage,*** Oni Press
•***Antiques, Volume 1,*** Gemstone
•***Captain America Omnibus, Volume 1,*** Marvel Comics
•***Damned, Volume 1,*** Oni Press
•***Dark Tower: The Gunslinger Born,*** Marvel Comics

### BEST DOMESTIC REPRINT PROJECT

•***Complete Peanuts,*** Fantagraphics Books
•***Complete Terry and the Pirates,*** IDW
•***EC Archives,*** Gemstone
•***Popeye,*** Fantagraphics Books
•***Walt and Skeezix,*** Drawn & Quarterly

### BEST AMERICAN EDITION OF FOREIGN MATERIAL

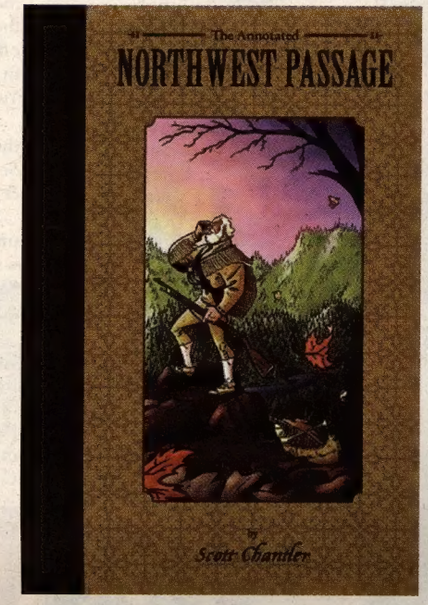
•***Eduardo Risso's Tales of Terror,*** Dynamite Entertainment
•***Exit Wounds,*** Drawn & Quarterly
•***Manga Shakespeare: Romeo and Juliet,*** Abrams
•***Moomin, Volume 2,*** Drawn & Quarterly
•***Witchblade Manga,*** Top Cow/Image

### SPECIAL AWARD FOR HUMOR

•*Chris Eliopoulos,* ***Franklin Richards*** series, Marvel Comics
•*Nicholas Gurewitch,* ***Perry Bible Fellowship,*** www.pbfcomics.com
•*Jeff Kinney,* ***Diary of a Wimpy Kid,*** Amulet Books
•*Bryan Lee O'Malley,* ***Scott Pilgrim Gets It Together,*** Oni Press
•*William Van Horn,* ***Walt Disney's Comics and Stories,*** Gemstone

### BEST ON-LINE COMIC

•***Diary of a Wimpy Kid,*** *Jeff Kinney,* www.wimpykid.com
•***EZ Street,*** *Robert Tinnell & Mark Wheatley,* www.comicmix.com/title/ez-street/
•***Penny Arcade,*** *Jerry Holkins & Mike Krahulik,* www.penny-arcade.com
•***Perry Bible Fellowship,*** *Nicholas Gurewitch,* www.pbfcomics.com
•***Surreal Adventures of Edgar Allan Poo,*** *Dwight L. Macpherson, Thomas Boatwright* and *Thomas Mauer,* www.drunkduck.com




### SPECIAL AWARD FOR EXCELLENCE IN PRESENTATION

•***The Annotated Northwest Passage,*** *Scott Chantler,* Oni Press
•***Diary of a Wimpy Kid,*** *Jeff Kinney,* Amulet Books
•***EC Archives,*** Various, edited by *John Clark,* Gemstone
•*Postcards: True Stories That Never Happened,* edited by *Jason Rodriguez,* Villard
•***Super Spy,*** *Matt Kindt,* Top Shelf

### BEST SINGLE ISSUE OR STORY

•***Alice in Sunderland,*** Dark Horse Comics
•***All Star Superman #8,*** DC Comics
•***Captain America #25,*** Marvel Comics
•***Donald Duck: The Case of the Missing Mummy,*** Gemstone
•***I Killed Adolf Hitler,*** Fantagraphics Books
•***Immortal Iron Fist #7,*** Marvel Comics
•***Stephen Colbert's Tek Jansen #1,*** Oni Press

### BEST BIOGRAPHICAL, HISTORICAL OR JOURNALISTIC PRESENTATION

•***Blah Blah Blog,*** *Tom Brevoort,* http://www.marvel.com/blogs/Tom%20Brevoort/
•***The Comics Journal,*** edited by *Gary Groth & Michael Dean,* Fantagraphics Books
•***Meanwhile...Comics!,*** *John, Jason & Scott,* http://www.meanwhilecomics.com
•***The Naked Artist: Comic Book Legends,*** *Bryan Talbot & Hunt Emerson,* Moonstone Books
•***Overstreet Comic Book Price Guide,*** edited by *J.C. Vaughn,* Gemstone
•***Reading Comics: How Graphic Albums Work and What They Mean,*** *Douglas Wolk,* Da Capo Press

### BEST COVER ARTIST

•*John Cassaday,* ***Astonishing X-Men,*** Marvel Comics
•*Marko Djurdjevic,* ***Daredevil,*** Marvel Comics
•*James Jean,* ***Fables,*** Vertigo/DC Comics
•*Mike Mignola,* ***Hellboy,*** Dark Horse Comics
•*William Van Horn,* ***Walt Disney's Comics and Stories,*** Gemstone

### BEST LETTERER

•*Chris Eliopoulos,* ***Daredevil,*** Marvel Comics
•*Jared K. Fletcher,* ***The Spirit,*** DC Comics
•*Willie Schubert,* ***Walt Disney's Comics and Stories,*** Gemstone
•Douglas E. Sherwood, ***Local,*** Oni Books
•*Chris Ware,* ***Acme Novelty Library,*** Acme Novelty

### BEST COLORIST

•*Susan Daigle-Leach,* ***Uncle Scrooge,*** Gemstone
•*Jamie Grant,* ***All Star Superman,*** DC Comics
•*Matt Hollingsworth,* ***Daredevil,*** Marvel Comics
•*Matt Kindt,* ***Super Spy,*** Top Shelf
•*Laura Martin,* ***Thor,*** Marvel Comics

### BEST INKER

•*Stefano Gaudiano,* ***Daredevil,*** Marvel Comics
•*Jeff Kinney,* ***Diary of a Wimpy Kid,*** Amulet Books
•*Steve Leialoha,* ***Fables,*** DC Comics
•*Mark Morales,* ***Thor,*** Marvel Comics
•*Kevin Nowlan,* ***Witchblade,*** Top Cow/Image

### BEST SYNDICATED STRIP OR PANEL

•***Doonesbury,*** *Garry Trudeau,* Universal Press Syndicate
•***Get Fuzzy,*** *Darby Conley,* United Feature Syndicate
•***The K Chronicles,*** *Keith Knight,* Self-Syndicated
•***The Mighty Motor-Sapiens,*** *Mark Wheatley, Daniel Krall, Robert Tinnell, MJ Butler, Craig Taillefer, Matthew Plog, and Jerry Carr,* Self-Syndicated
•***Mutts,*** *Patrick McDonnell,* King Features Syndicate

### BEST CONTINUING OR LIMITED SERIES

•***All Star Superman,*** DC Comics
•***Captain America,*** Marvel Comics
•***Damned,*** Oni Press
•***Daredevil,*** Marvel Comics
•***Umbrella Academy,*** Dark Horse Comics
•***Uncle Scrooge,*** Gemstone Comics

### BEST NEW SERIES

•***Diary of a Wimpy Kid,*** Amulet Books
•***The Order,*** Marvel Comics
•***Resurrection,*** Oni Press
•***Thor,*** Marvel Comics
•***Umbrella Academy,*** Dark Horse Comics

### BEST NEW TALENT

•*Jeff Kinney,* ***Diary of a Wimpy Kid,*** Amulet Books
•*Jeff Lemire,* ***Essex County,*** Top Shelf
•*Vasilis Lolos,* ***Last Call,*** Oni Press
•*Robbi Rodriguez,* ***Maintenance,*** Oni Press
•*Christian Slade, Korgi #1: Sprouting Wings,* Top Shelf

### BEST ANTHOLOGY

•***Flight Volume 4,*** edited by *Kazu Kibuishi,* Ballantine Books
•***Mome Volume 8,*** edited by *Gary Groth & Eric Reynolds,* Fantagraphics Books
•***Popgun Volume 1,*** edited by *Joe Keatinge & Mark Andrew Smith,* Image Books
•***Postcards: True Stories That Never Happened,*** edited by *Jason Rodriguez,* Villard
•***Walt Disney's Comics and Stories,*** edited by *John Clark,* Gemstone

Can't vote on the winners? You can still use this list as a guide to some of 2007's most outstanding comics material—betcha there's a lot of great material on this list that you haven't sampled yet!

## Coming Comics—Marvel in September

The Sentry returns in a six-part series that features two "classic silver-age" tales of the hero purportedly from the early days of the Marvel Age: ***The Age of The Sentry*** by *Jeff Parker, Paul Tobin, Nick Dragotta, & Ramon Rosanas.* When the Golden Guardian is critically injured, Scout, Lindy Lee and Watchdog have to travel back in time to learn exactly how Rob Reynolds became The Sentry. They must learn the secrets to save our hero – so he can save the world! Plus: When the Tinkerer and the Mad Thinker team up to create a device capable of stealing the Sentry's powers, they only have one obstacle on their path to world domination. The parasitic beam takes *hours* to work! What evil scheme will keep the Sentry in place long enough to destroy him?

The confrontation between Spider-Man, Venom, and Ani-Venom continues in ***Amazing Spider-Man #570*** by *Dan Slott & John Romita Jr.* And there's no time for a breather as Norman Osborn confronts Menace in ***Amazing Spider-Man #571.***

The Shadow initiative sets out to take down the Skrull Spider-Woman in ***Avengers: The Initiative #17,*** a ***Secret Invasion*** tie-in by *Dan Slott, Christos Gage, & Harvey Tolibao.*

*Chris Claremont & David Nakayama* introduce the famous superteam you've never heard of until now in ***Big Hero 6,*** a six-parter focusing on a group of goofy Japanese superheroes that includes Hiro (the smartest boy in Japan), Baymax (his trusty robot companion), Honey Lemon (with her all-containing handbag), Gogo Tomago (somersaulting into an unstoppable energy ball), and more.

"Death of Captain America" comes to a dramatic end in *Ed Brubaker & Steve Epting's* ***Captain America #42*** as the New Captain America, the Falcon, the Black Widow, Sharon Carter face off in a final showdown against the Red Skull and his minions for the future of America!

The biggest House of M story is finally revealed: how did Magneto take over the world? He began life as a penniless refugee, but rose to conquer the entire planet...and now *Christos Gage & Andrea Di Vito* reveal how he did it in ***Civil War: House of M,*** a five-part miniseries.

Daredevil confronts the new Lady Bullseye in ***Daredevil #111*** by *Ed Brubaker & Clay Mann.* Who is she? Where did she come from? What does she want? And will she be a foe to Daredevil...or a friend?

Marvel continues their comics line based on *Stephen King's* fantasy series with the release of ***Dark Tower: Treachery #1*** by *Robin Furth, Peter David, Jae Lee, & Richard Isanove.* Roland, Alain, and Cuthbert have returned safely to their home in Gilead. But all is not well. Roland has kept the evil Maerlyn's Grapefruit and has become obsessed with peering into its pinkish depths, despite the deadly toll it's taken on his health. And what the young gunslinger sees brings him the darkest of nightmares.

The reinvented Devil-Slayer makes his debut in ***Dead of Night Featuring Devil Slayer,*** a four-parter by *Brian Keene & Chris Samnee.* Abandoned by his fiancée, his family, his church, and his government, Sergeant Dan Sylva returns to Iraq for a third tour of duty—and a descent into Hell itself. If the demon Belathauzer and the mysterious mercenary group known as Bloodstone have their way, Iraq, the place where civilization began, may also be where civilization ends...

The Merc with a Mouth is back, even deadlier and more deranged than before, in ***Deadpool,*** an ongoing series by *Daniel Way & Paco Medina.* The planet has been invaded by Skrulls, everything's gone topsy-turvy... *and like it or not, Deadpool may be the only* person on the planet who can save us...but who's to say he wants to?

Marvel joins with the non-profit Hero Initiative to offer ***The Gene Colan Tribute Book,*** a collection of Colan favorites along with commentary about the artistic legend from some of Marvel's top creators. Net proceeds from the sale of this book will benefit the ailing artist.

*Duane Swierczynski & Giuseppi Camuncoli* offer a hard-boiled look at the 1920's career of Iron Fist Orson Randall in ***Immortal Iron Fist: Orson Randall & the Death Queen of California,*** an extra-length period piece with noir overtones set in 1920's Los Angeles.

The Skrulls have stricken Iron Man with an alien virus that renders his armor and technology useless! But Tony Stark plans for every possibility...so it's time to say hello to War Machine, weapon of S.H.I.E.L.D. See James Rhodes in action in ***Iron Man: Director of S.H.I.E.L.D. #33*** by *Christos Gage & Sean Chen.*

Spymaster, Jolt, Plantman, Blacklash, and other baddies team up to take down Tony Stark's alter ego in ***Iron Man: Golden Avenger,*** a oneshot by *Fred Van Lente, Margot Blankier, & Juan Santa Cruz.*

Marvel offers a look behind the making of the hit film in ***Iron Man: The Art of Iron Man the Movie HC,*** a 200-age volume featuring concept art, unreleased stills, commentary by *Stan Winston & Jon Favreau,* and much more.

*Duane Swierczynski & Ken Lashley* bring readers up to speed on Cable's new status quo in ***King Size Cable Spectacular #1,*** a double-sized oneshot that presents CAble's story from the point of view of the man who's on his trail. If you think it's tough being Cable, try stepping into Bishop's shoes for a while…

Marvel's monkeying around with their universe again—and the result is ***Marvel Apes,*** a four-part miniseries by *Karl Kesel & Ramon Bachs* that hopes to recreate the magical success of ***Marvel Zombies.*** This time out, the Marvel Universe is recast in simian form—and that means you'll find such heroes as Spider-Monkey, Iron Mandrill, the Ape-vengers, and more!

Marvel follows up their adaptation of ***The Iliad*** with an eight-part series by *Roy Thomas & Greg Tocchini* adapting Homer's *other* epic. ***Marvel Illustrated: The Odyssey*** follows Odysseus on his journey to find his way home after the fall of Troy.

The incomparable art of *Gene Colan* is spotlighted in the ***Marvel Monsters Poster Book,*** a collection of 36 Colan images.

*Brian Bendis & Khoi Pham* introduce Nick Fury's Secret Warriors in ***Mighty Avengers #18,*** a ***Secret Invasion*** tie-in.

Ms. Marvel and Spidey cross paths in ***Ms. Marvel Annual #1,*** a standalone tale by *Brian Reed & Mark Robinson.*

If the Skrulls have infiltrated us for years preparing for the Invasion, then what happened to them during the legendary ***House of M*** event? Find out *Brian Bendis & Jim Cheung's* ***New Avengers #45,*** a ***Secret Invasion*** tie-in.

Marvel's latest Soleil title (bringing European graphic albums to American readers) is ***Samurai,*** a four-parter by *Jean Francois di Giorgio & Frederic Genet,* an insightful tale of the fables Japanese warriors.

The Skrull Invasion may sound like a bad thing to most everyone in the Marvel Universe, but the concensus isn't unanimous. In fact, there are some who think that the Skrulls have something pretty good to offer. Find out who's taking the Skrull side in ***Secret Invasion #6*** by *Brian Bendis & Leinil Yu.*

How does the man on the street deal with the terror of the Skrull Invasion? Find out in ***Secret Invasion: Front Line #3,*** by *Brian Reed & Marco Castiello.*

The Beast may have an ani-Skrull weapon under development... but to make sure it works, he needs a Super-Skrull to dissect. See him cuttin' up in ***Secret Invasion: X-Men #2*** by *Mike Carey & Cary Nord.*

He may have helped Nova and the Guardians save the universe twice, but now the Super-Skrull is out for blood…the blood of his own daughter! Can She-Hulk prevent the murder of her partner, Jazinda? Find out in ***She-Hulk #33*** by *Peter David & Vincenzo Cucca.*

Marvel premieres their second major *Stephen King* adaptation with ***The Stand: Captain Trips #1,*** the kickoff of a five-part series that launch the first phase of Marvel's adaptation of King's most complex novel. *Roberto Aguirre-Sacasa & Mike Perkins* do the honors on this opening chapter that begins on a secret army base in the Californian desert, where something has gone horribly, terribly wrong. Something that will send Charlie Campion and his wife and daughter fleeing in the middle of the night. Unfortunately for the Campion family--and the rest of America--they are unaware that all three of them are carrying a deadly cargo: A virus that will spread from person to person like wildfire, triggering a massive wave of disease and death, prefacing humanity's last stand.

Namor goes solo once again in ***Sub-Mariner: The Depths,***a Marvel Knights four-parter by *Peter Milligan & Esad Ribic.* It begins when a deep sea expedition mysteriously vanishes without a trace near the Marianas trench. Legendary adventurer

Randolph Stein embarks on a journey that will rock him -- and his crew -- to their very core. Travelling deep into the dark belly of the sea, the men of the good ship, Voyager, are about to see things that defy description, that supersede their wildest imagination -- things that men aren't meant to see.

Early appearances of Fiery Mask, Mister E, and Rockman are featured in ***The Twelve #1/2***, a reprint special collecting material from a quartet of Golden Age classics—***Daring Mystery Comics #s 1 & 2, Human Torch Comics #2***, and ***USA Comics #2.***

How did Nick Fury become Nick Fury? How did the Hulk become the Hulk? And, finally, how did a baby Peter Parker connect to it all? Find out in ***Ultimate Origins #4*** by *Brian Bendis & Butch Guice.*

The Ultimates guest-star in *Brian Bendis & Stuart Immonen's* ***Ultimate Spider-Man #126.*** The worst has happened -- Peter Parker has become the dreaded symbiote Venom! And not only is Silver Sable and her Wildpack on his gooey trail, but our troubled hero is also in the crosshairs of the Ultimates!

Who can stop the future X-Men from killing today's Fantastic Four? Who else…the future Fantastic Four! Witness the confrontation in ***Ultimate X-Men/ Ultimate Fantastic Four Annual #1*** by *Aron Coleite, Joe Pokaski, & Brandon Peterson.* The story concludes in ***Ultimate Fantastic Four/Ultimate X-Men Annual #1*** by Coleite, Pokaski, and artist *Eric Basaldua.*

Wolverine's days in the Weapon X program, his first encounter with The Incredible Hulk, his induction into the X-Men…it's all here in ***Wolverine: Origins #28,*** *Daniel Way & Mike Deodato's* prologue to ***Dark Deception,*** October's ***Wolverine: Origins*** and ***X-Men: Legacy*** crossover tale.

*Jean-David Morvan & Phillipe Bouchet,* two top European creators, unite to present ***Wolverine: Saudade,*** a standalone adventure set in Brazil.

The very busy *Duane Swierczynski* joins with artist *Mike Deodato* for ***Wolverine: Road,*** a oneshot that pits Logan against a savage creature terrorizing a small town in New Mexico.

The early days of Magneto are explored in ***X-Men: Magneto—Testament,*** a five-parter by *Greg Pak & Carmine di Giandomenico.* Today, the whole world knows him as Magneto, the most radical champion of mutant rights that mankind has ever seen. But in 1935, he was just another schoolboy -- who happened to be Jewish in Nazi Germany. The definitive origin story begins with a silver chain and a crush on a girl -- and quickly turns into a harrowing struggle for survival against the inexorable machinery of Hitler's Final Solution.

With the mansion in Westchester destroyed, the X-Men are moving to San Francisco. But it's not just a change in the zip code. Come see what the momentous change in status quo means to the X-Men in ***X-Men: Manifest Destiny,*** a four--parter featuring tales by *Mike Carey, C.B. Cebulski, Skottie Young, Michael Ryan,* and others.

*Mike Carey & J.K. Woodward* look at Hank McCoy's formative experiences in ***X-Men: Origin—Beast.***

Marvel ventures into digital media with ***Iron Man Digital Comic Book Archives Volume 1 DVD,*** collecting ***Tales of Suspense #s 39-88 & Tales to Astonish #82;*** and ***Hulk Digital Comic Book Archives Volume 1 DVD,*** collecting ***Hulk #s 1-6, Tales to Astonish #s 59-101, & Incredible Hulk #102.***

Marvel collected editions include:

- ***Annihilation Classic HC,*** collecting a variety of cosmic tales featuring Adam Warlock, Thanos, Nova, Quasar, Bug, and more;
- ***Black Panther: Back to Africa TP,*** collecting ***Black Panther #s 35-38 & Annual #1;***
- ***Cable Volume 1: Messiah War Premiere HC,*** collecting ***Cable #s 1-5;***
- ***Captain America: The Death of Captain America Volume 2—The Burden of Dreams TP,*** collecting ***Captain America #s 31-36;***
- ***Counter X Volume 2 TP,*** collecting *Warren Ellis & Brian Wood's* ***Generation X #s 63-70;***
- ***Daredevil: Guardian Devil 10th Anniversary Premiere HC,*** collecting the *Kevin Smith-Joe Quesada* story arc that relaunched DD;
- ***Essential Official Handbook of the Marvel Universe Master Edition Volume 3 TP,*** collecting material from the 1990's handbook;
- ***Eternals by Jack Kirby Book 2 TP,*** collecting ***Eternals #s 12-19 & Annual #1;***
- ***Incredible Hercules: Against the World TP,*** collecting ***Incredible Hercules #s 112-115 & Hulk Vs. Hercules—When Titans Collide;***
- ***Iron Man: Legacy of Doom Premiere HC,*** collecting the four-parter by *David Michelinie, Ron Lim, & Bob Layton;*
- ***Iron Manual TP,*** collecting ***Iron Manual, The all-New Iron Manual,*** and material from ***The Iron Man/Force Works Collectors' Preview;***
- ***Lords of Avalon: Sword of Darkness HC,*** collecting the adaptation of the *Sherrilyn Kenyon* novel;
- ***Magician Apprentice Volume 2 TP,*** collecting ***Magician Apprentice #s 7-12;***
- ***Marvel Adventures Spider-Man Volume 10: Identity Crisis Digest,*** collecting ***MA Spider-Man #s 37-40;***
- ***Marvel Boy Premiere HC,*** collecting the six-part series by *Grant Morrison & J.G. Jones;*
- ***Marvel Illustrated: Moby Dick Premiere HC,*** collecting the adaptation of Melville's classic;
- ***Marvel Illustrated: Last of the Mohicans TP,*** collecting the *James Fenimore Cooper* adaptation;
- ***Marvel Masterworks: The Fantastic Four Volume 11 HC,*** collecting ***FF #s 105-116;***
- ***Marvel Masterworks: Atlas Era Heroes Volume 3 HC,*** collecting ***Sub-Mariner #s 33-42*** from 1954-55;
- ***NYX: Wannabee TP,*** collecting ***NYX #s 1-7;***
- ***Omega the Unknown Premiere HC,*** collecting the ten-part series by *Jonathan Lethem, Karl Rusnack, Farel Dalrymple, & Paul Hornschemeier;*
- ***Power Pack: Day One digest,*** collecting the miniseries by *Fred Van Lente, Gurihiru, & Colleen Coover;*
- ***Punisher by Garth Ennis Omnibus HC,*** a massive 1192-page volume collecting ***Punisher (2000) #s 1-12, Punisher Kills the Marvel Universe, Marvel Knights Double Shot #1,*** and ***Punisher (2001) #s 1-7 & 13-37;***
- ***Red Prophet: The Tales of Alvin Maker Volume 2 TP,*** collecting ***Red Prophet #s 7-12;***
- ***Spider-Man: Brand New Day Volume 3 Premiere HC,*** collecting ***Amazing Spidey #s 559-563;***
- ***Spider-Man Family: Itsy-Bitsy Battles Digest,*** collecting ***Spider-Man Family #s 7-9;***
- ***Spider-Man/Red Sonja TP,*** collecting the Marvel/Dynamite crossover miniseries;
- ***Ultimate Fantastic Four Volume 5 HC,*** collecting ***Ultimate FF #s 42-53;***
- ***Ultimate Power TP,*** collecting the nine-part miniseries by *Brian Bendis, Jeph Loeb, J. Michael Straczynski, & Greg Land;*
- ***Uncanny X-Men: Divided We Stand TP,*** collecting ***Uncanny X-Men #s 495-499;***
- ***Wolverine First Class—The Rookie TP,*** collecting ***Wolverine: First Class #s 1-4*** and ***Incredible Hulk #181;***
- ***Wolverine: Origins Volume 5—The Deep End Premiere HC,*** collecting ***Wolverine: Origins #s 21-25;***
- ***X-23: Innocence Lost TP,*** collecting the six-part miniseries;
- ***X-Factor: The Only Game in Town Premiere HC,*** collecting ***X-Factor #s 28-32 & X-Factor: The Quick & the Dead;***
- ***X-Men: Magik—Storm & Illyana Premiere HC,*** collecting ***Magik #s 1-4;***
- ***X-Men: Return of Magik,*** a collection of Magik-focused tales from a trio of Marvel X-books; and
- ***X-Men vs. Apocalypse Volume 2: Ages of Apocalypse TP,*** collecting 288 pages of late-90s Apocalypse melodrama.

## Coming Comics—Dark Horse in September

A powerful enemy from Buffy's past confronts the Slayer and Fray in the future, having allied with Fray's greatest foe. Meanwhile, Dawn's gone through another bizarre change. Find out who's back and what's happening to Dawn in ***Buffy the Vampire Slayer #18*** by *Joss Whedon, Karl Moline, & Andy Owens.*

ReelArt Studios & Dark Horse continue their line of *Frank Frazetta* inspired statues with ***Frazetta's Sun Goddess,*** sculpted by *Tony Cipriano* and painted by *Kat Sapene.*

ReelArt and Dark Horse's second statue offering for the month is their ***Prince Valiant Statue,*** sculpted by *Joy & Tom Studios* and based on the incomparable art of *Hal Foster.*

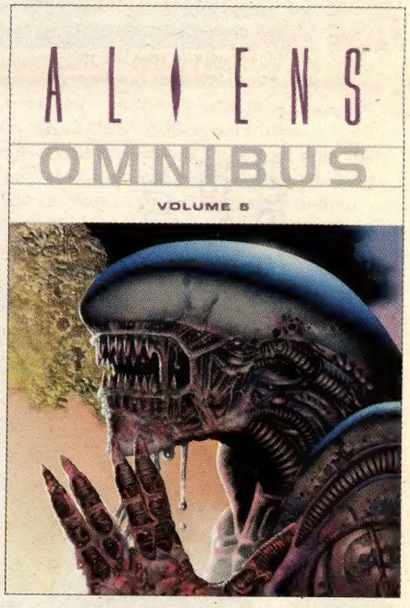
In the six-part ***Star Wars: Clone Wars,*** *Henry Gilroy, Scott Hepburn, & Dan Parsons* present a complement to Lucasfilms' upcoming ***Clone Wars*** movie and television programs. Some of your favorite Jedi: Obi-Wan Kenobi, Anakin Skywalker, Master Yoda, Master Mace Windu, and others, will be joined by a few new faces as they fight to maintain the true spirit of the Republic.

*Robert E. Howard's* Puritan hero returns to comics in the five-part miniseries ***Solomon Kane,*** *Scott Allie & Mario Guevara's* adaptation of "The Castle of the Devil." When Solomon Kane stumbles upon the body of a

boy hanged from a rickety gallows, he goes after the man responsible—a baron feared by the peasants from miles around. Something far worse than the devilish baron or the terrible, intelligent wolf that prowls the woods lies hidden in the ruined monastery beneath the baron's castle, where a devil-worshipping priest died in chains centuries ago.

Dark Horse collected editions include:

- ***Aliens Omnibus Volume 5 TP,*** collecting ***Alchemy, Kidnapped, Earth Angel, Havoc, Lovesick,*** and several unreprinted stand-alone tales;




- ***BPRD Volume 9: 1946,*** collecting the miniseries by *Mike Mignola, Joshua Dysart, & Paul Azaceta;*
- ***Buffy the Vampire Slayer Volume 3: Wolves at the Gate TP,*** collecting ***Buffy #s 11-15;***
- ***Chronicles of Conan Volume 16: The Eternity War & Other Stories TP,*** collecting five issues of ***Conan the Barbarian*** and the lead stories from two annuals;
- ***The Complete Green Lama Featuring the Art of Mac Raboy Volume 2 HC,*** collecting more Golden Age Green Lama goodness;
- ***Rex Mundi Volume 5: The Valley at the End of the World TP,*** collecting 200-pages of alternate-history drama by *Arvid Nelson & Juan Ferreyra;* and
- ***Speak of the Devil,*** collecting the six-part miniseries by *Gilbert Hernandez.*

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